l: Srinivas E-5 (1940-42) 1952 AW5 Coorg AW5

on the eighteenth day, in the evening, after the shot has been fired freeing the village from the restrictions in force during the festival. Similarly, no Poleya may leave his hut and show himself to a member of a high caste during the first eighteen days of the festival. They are specially forbidden to show themselves to the festival-priests (*kāvukāras*). The Poleyas are very greatly afraid of Kētrappa, whom they call 'big god' (*doḍḍa dēvaru*), and it is believed that Kētrappa will punish them if they show themselves to the villagers during the festival.

The festival of the village-deity usually includes a ceremony called *tappaḍaka* (enumeration of restrictions), in which all the adult villagers assemble together at the temple and take a vow to the effect that they will observe certain restrictions for the duration of the festival.

No villager may fire his gun during the festival, nor may he kill an animal for his food. He is not permitted to break an egg or coconut, or prepare liquor or season his curries. He may not spread a mat or carpet on the benches in the veranda or hall.

Sometimes the villagers are permitted to import meat from another village, the prohibition being only on the animal being killed within the village. Even where such concessions are made to the ordinary villagers, the festival-priests are strictly enjoined to keep off even imported meat.

The festival-priests have to refrain from sexual intercourse during the festival. They are also enjoined not to touch the ordinary high-caste villager who, it must be remembered, is himself in a condition of ritual purity. Such contact defiles them for the rest of the day, and only a bath in cold water early next morning restores them to their condition of great ritual purity. There are different levels of ritual purity, and each level is impurity with reference to a higher level.

The festival-priests are much more important for the festival than ordinary villagers. They dress and worship the idol. Usually one or more of them are oracles of one or other of the deities in the village temple. Their duties require their being frequently very near the idols and other representations of the deities they worship. Consequently, they have to be in a condition of great ritual purity. They have to observe more restrictions regarding food and other matters than ordinary villagers. The degree of

2: Emeneau L-5 (1936-1937) 1938
AW5 Coorg AW5

585
[515] [602] wives, but not his brothers' wives, unless they are much older than himself,[1] must pour over him one pot of water each. After this he is arrayed in full Coorg dress, including the turban, dagger, and sword, and puts on heavy bangles and neck-chains. His long coat (kupia) should be white, as all such garments were anciently. The bride likewise is bathed by women and girls from among her relatives, no one being barred from this office except widows. She is dressed in her best sari and headcloth and decorated with a great number of ornaments, toe and finger rings, earrings, necklaces and chains, and hair-ornaments. When the guests have all arrived in the early morning (all wearing Coorg dress, though the men need not wear white coats), the bride and groom in their respective houses are brought forth into the nellaki. Each is wearing in addition to their full dress a cloth over the head, the bride's covering her face but left unfastened in front. Each, conducted by a near relative or friend of the same sex (in the man's case frequently the husband of his sister, in the woman's the wife of her brother), circles three times in clockwise direction a stool between two standing lamps and then is seated facing to the east on the stool, which has been covered with a cloth. The nellaki was anciently the place for the ceremony; at present it often takes place in the yard of the house in a pandal built for the occasion and fitted with the stool and two standing lamps, but not with a hanging lamp. This shift of scene is due to the fact that the house is frequently too small to accommodate all the guests. During the ceremony four Coorg musicians beat on drums and sing the wedding song (this I hope to present and discuss linguistically elsewhere).

When the central figure of the ceremony is seated, his or her mother, or if the mother is dead or a widow, the eldest married woman in the sib who is not a widow, stands in front of him or her. She takes from a large flat plate of rice a handful and throws some first to the hanging lamp, apparently as an offering to the ancestors of the sib (if the ceremony is outside in the pandal, this is omitted), then over her head towards the sun;

[515] [602] [292] [301] [292] [342] [778] [178] [533] [614] [782]

[607] [605] [834]

[1] Younger ones are said to be restrained by shyness, but the fact is that they are women who are referred to as maciṇi and are possible spouses of the man, in case they should be widowed and he should become a widower. Such relatives of a man, viz. all those whom he classes as maciṇi and mammā, whether they are blood-relations (i.e. cross-cousins) or related merely by marriage, are the subjects of taboos with relation to him. They begin to operate when both parties have attained puberty. They may not touch one another, except in case of real necessity, nor may they sit on the same bench. Other specific taboos operating between these cross-cousins seem to be lacking, since in general Coorg men and women observe about the same taboos in speech and action that are observed in polite circles in western society. The specific taboos do not operate between any other classes or relatives; it may be observed that the taboo on touching is merely a very small extension of the usual reluctance of a Coorg man to touch a woman.